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The CARMELITE

"Tolerant, But Not Supine"

VOL. I No. 10

CARMEL-BY-THE-SEA, CALIFORNIA, WEDNESDAY, APRIL 18, 1928

Five Cents

Ross E. Bonham Mayor of Carmel

On last Monday evening at the City Hall the successful candidates took oath of office and seats at the Council table. Barnet Segal, City Treasurer-Elect, was the only exception, his bond not having arrived.

There was little or no lost motion at the ceremonies—no tiresome arguments over cats and dogs, living or dead pines. With machine-like precision the triumphant Voice-of-Carmel candidates turned down the Jordan-Wood proposition that Jessamine Rockwell be Carmel's "First Lady," then followed the unanimous vote for Ross E. Bonham as Chairman of the Board.

Mayor Bonham's first act was business-like. He had no flowery speech to offer, no soothing words for the defeated who took their seats outside the rail. Much as if it were a bill of lading he whipped a typed document from his pocket and made up his "cabinet." The appointments follow:

Commissioner of Fire and Police: John B. Jordan; Commissioner of Health and Safety: George L. Wood; Commissioner of Streets: Lavon E. Gottfried; Commissioner of Lights and Water: Jessamine L. Rockwell.

Fenton B. Foster, retiring Councilman, was not present. The inadequate council chamber was well filled, the audience including gentlemen of the press from Monterey and Hatton Fields, society buds and blossoms, a poet or two, three special writers, and several near relatives of the newly-elected.

Charles P. Cheney failed to arrive for the ceremonies; nor was any telegram recorded as having been received from him, congratulatory or otherwise.

Immediately following the appointments of the new commissioners and the transaction of a bit of routine business relating to the Newberry City Hall proposition, the Council adjourned, to meet again on the evening of the 23rd.

Re-convening as the "Library Board," and with George L. Wood in the chair, the plea of the latter was granted that he be given permission to sell five \$1,000 bonds.

It was promised that a certain case now on storage in a local warehouse will soon be transferred to the premises of the Harrison Memorial Library, opened, and its contents, said to consist of rare etchings and

(Continued on page five)



From a Photograph by J. F. Graham

WILLIAM W. CROCKER'S HOUSE NEAR CARMEL

Point Lobos is seen at the extreme right; Carmel Point midway. Behind the banker's house Carmel nestles.

For the benefit of those who do not know their California it is explained that William W. Crocker is the son of William H. Crocker of banking and political circles. The paper dollars in the vaults of the Crocker National Bank of San Francisco, it has been calculated, if laid edge to edge would carpet Ocean Avenue from Pine Inn to Junipero, from curb to curb, and enough be left to carpet a short bit of an 84-foot boulevard.

William W. Crocker, it might be added, served with the Richard Norton ambulance sections attached to the French Army during 1916-1917, where at Verdun, Benoit-Vaux, Glorieux and other points, he rendered distinguished service before the American declaration of war.

THE MEDITATOR

By Committee of Forty

A voter sat at his garden gate—
On an ancient stump, to meditate;
Reflecting how the hand of fate
Had dealt a punch to his candidate.

He sat far into the soft twilight,
Reading the news in THE CARMELITE—
Of din and roar of the awful fight,
Of ballots for and against the right.

He said, as he gazed at a stately oak,
"The wheel of progress lost a spoke;
That tree will serve to shade the folk
Who clamored for the traffic yoke."

At the passing of that fateful day
To his rustic hut he bent his way;
And, as he prepared to hit the hay,
Says he, "I'm glad it went that way."

And, as he breathed his evening prayer
And sought of the Lord his loving care,
He heard the strains of music, rare,—
THE VOICE OF CARMEL on the evening air.

The Town Is Here Reviewed

The attention of the writer has been directed to a recent article in a Dolores Street paper dealing with certain additions to the Court of the Theatre of The Golden Bough. Intentionally or otherwise no mention was made of the architect, Mr. Guy O. Koepf, although the article was a lengthy one and adequately illustrated. It is to be hoped that the omission was an oversight on the part of the staff writer who handled it, for those who know Mr. Koepf know him for a capable and conscientious planner with many fine monuments to his ability scattered over the Peninsula. Herewith, graciously and with malice toward none, the Carmelite attempts correction of a journalistic faux pas.

Colonel Terry buttonholes us outside the postoffice to explain that the hard-rock men working on the roads of the Del Monte Properties Company are using too much dynamite. Rock and debris blown from half a mile away crashed through the roof of his dwelling and nearly put an end to a scholarly and soldierly career. Thus do the troubles pile up on a man sorely pressed already. However, the D. M. P. C. have assured us that the outrage will not be repeated.

W. O. Robbins asks us for space in which to tell about "School Week." He has it. You will find it on page two.

Phil Wilson, Sr., attempts the further wrecking of our buttonhole to inform us that at Robles del Rio the putting greens of the golf course are now seeded and are gradually being shaped up. Golfing should be on by the end of June. Frank Sheridan and Sam Blythe will play the first nine holes for a prize yet to be chosen.

In Mrs. Sampson's Blue Bird Tea Room the other evening we watched with amazement the deft work of a young woman we dubbed "Pearl-antelope." With the quickness of a hummingbird she darted from table to table; with the sureness of foot of a gazelle she went hither and thither, supplying butter to His Excellency the Governor of the State of California, heaping toasted muffins on the plate of a sprig down from Palo Alto, fetching Orange Pekoe for a sober and grave professor from Stanford — and roast beef for the grave if not sober writer of these lines.

AT LAST—A DELICATESSEN!

Gargantuan sandwiches as served at Reuben's famous New York sandwich shops; juicy cuts of real Virginia ham; potato salad made as they make it in Germany, with egg and mayonnaise of finest olive oil; Kona coffee triply percolated; cold cuts of fowl, queen olives on the side—or maybe a jar of Major Grey's chutney—all these and more may soon be had at Charles, the finest shop of its kind south of San Francisco. There's a long room, a cozy fireplace at the far end. There are fragrant aromas which arouse the inner man. There are smooth tables done in Nile green. And on the shelves at one side are goodies to be taken home or eaten on the spot. Fillets of anchovy? Certainly! And domestic and imported salami; maple syrup from Vermont trees; honey from Syria; "first-pressure" oil of olive from Lucca; cheeses from Roquefort caves and the uplands of Sicily. Caviar? Yes—and from Astrakhan! And countless jars of pate de foie gras; and hearts of artichoke; and pastes of guava and glasses of Bar-le-Duc. Somewhere along the line of delectables we must call a halt. But you will hear again of Charles. We write with watering mouth ready to crash the gate—is it Saturday?

EL FUMIDOR OPENING

A cigar and news stand de luxe is El Fumidor, opening shortly in the beautiful El Paseo Building at Dolores and Seventh. Robert F. Haller is the proprietor. Facing the counter where carbonated beverages are served is perhaps one of the choicest panels of mahogany ever turned out. Restful to the eye, a comforting sense in the spacious open-raftered work overhead, the shop is a keen delight and a credit to Carmel. In addition to beverages filtered and carbonated on the premises by specially built equipment, Mr. Haller announces that he has taken over the Carmel agency for the Examiner and Chronicle newspapers of San Francisco—the agency formerly held by Louis S. Slevin. Other papers for which the agency is held are the Bulletin and the Call of San Francisco, and the Post-Inquirer and Tribune of Oakland. On a handsome rack facing the Dolores Street entrance a comprehensive assortment of magazines will be displayed. The Carmelite wishes Mr. Haller prosperity in his venture, and bespeaks the patronage of its readers.

LOUIS SLEVIN NOT RETIRING

Louis Slevin, pioneer newsdealer of Ocean Avenue, wishes to counteract the impression held in some quarters that he is retiring from business. That he has relinquished the agency for the Examiner and Chronicle is true. That he has any immediate idea of retiring is not true. He will as heretofore conduct his emporium of frames, photographs, stationery and what-nots, and will in his idle moments continue his writings as "Baron Uchimoto."



From a painting by William P. Silva

"THE SUN DISPELS THE MORNING FOG"

The paintings of William P. Silva on exhibition at the Chicago Galleries Association not only are identified with such widely distant places as California, France, Arizona, Italy, Morocco and the Carolinas, but the artist's manner is altered to a remarkable degree to cope with the characteristics of his different subjects. "Runnymede—The Sun Dispels the Morning Fog" with its drooping tree-forms emerging from a shroud of mystery; "The Little Bridge" and "Shower and Sunshine," echoing the same mystic note, are the nucleus of one distinct group. "Autumn in Normandy" and "The Lilac Terrace, Versailles" are adventures with the more formal landscape and everchanging skies of France. "Indian Huts near Tucson Mission" and "The Grand Market, Tangier," are bathed in the hot sunshine of places half a world apart. Yet, Mr. Silva needs no novelty of scene to spur him to new conceptions. His harbor scenes alone present a great variety. The subtle symbolism of "War and Peace" is quite different in manner and spirit from "Fishing Boats, Carmel Cove." Yet the latter, in brilliant color and sunlight, is not far removed from Mr. Silva's painting of Venetian fishing boats with their colored sails, which have been painted by so many American artists.

(By R. A. Lennon in Chicago Evening Post Magazine of the Art World, April 3, 1928)

ART AT THE GOLDEN BOUGH

By Alberte Spratt

I may be going outside the jurisdiction of this page in commenting on stage design, on pictures painted in action by the clever use of scenic properties and lighting. But I must say something, if only in personal appreciation.

Light and shadow combining with the use of color in the vivid costumes used in *The Sea-Woman's Cloak*, painted a succession of pictures that any artist would be proud of—vital, living, flowing in line and rhythm. The looping back of the heavy curtains added to the artistic effect, making a frame to more effectively focus the eye. And such color! The play of light on the swirling crimson draperies, as Colum Dara goes back up the cliff with the following sea-princess in her iridescent green swathings, is something long to be remembered.

Again one sees color used not only for its beauty but for its interpretation as Symbolism, and effectively. The hot earthy colors of the garments of Sara Darcy the vixen, contrasted with the cool greens of the unearthly origin of Ganore, a sea-woman. One would know about what to expect of their characters from the psychological effect upon one of the colors of their garments. All through the play these colors are cleverly contrasted. The earthy and supernatural, leading up to the climax, of the triumph of Ganore over Sara Darcy and the return back to the Sea with Colum Dara—presumably to a life of love and youth eternal.

The Theatre of The Golden Bough is to be congratulated on an artistic triumph, and Miss Hazel Watrous in particular for her interpretation of color and the artistic restraint of her stage settings.

In the foyer the exhibition of paintings, carries out the sea theme. Two large marines by Kotch, a seascape by Catherine Seideneck and a marine group by George Seideneck comprise the show. These small exhibitions in the foyer of the theatre are of interest to the community and should be better known. Unless one goes to each performance at this theatre, one is apt to miss something of importance. This feature is being carried out more in the Theatre Guilds throughout the country. The combination of dramatic, artistic, and musical interests is very much to be desired.

**DON'T FORGET THE SUNDAY AFTERNOON TEA
AT THE CARMEL ART GALLERY**

**The CARMELITE
Calendār****APRIL**

- 19 Woman's Club — Meeting of the Garden Section, 10:00 a. m.
- 19-22 Golf—California Indians Tournament at Del Monte.
- 19-22 Trapshoot — California Indians Annual shoot at Del Monte.
- 22 Divine Services — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.
- 22 Baseball — Abalone League championship game, Carmel Woods, 2:00 p. m.
- 26 Woman's Club — Meeting of Book Section, 10:30 a. m.
- 26 Woman's Club — Meeting of Music Section, 3:00 p. m.
- 27 Woman's Club — Meeting of the Current Topics Section, 2:30 p. m.
- 27 The Forum — Pine Inn at 8:00 p. m.
- 27-29 Golf — Bohemian Club Tournament, Del Monte Course.
- 27-29 Golf — Automobile Men's Tournament, Del Monte Course.
- 28 Carmel Music Society — Reinhard Wernerrath, baritone, Theatre of the Golden Bough, 8:30 p. m.
- 29 Divine Services — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.
- 29 Baseball — Tentative final game, Abalone League Championship, Carmel Woods.
- 30 Woman's Club — Meeting of Board of Directors at 2:30 p. m.

LINCOLN INN OPENING

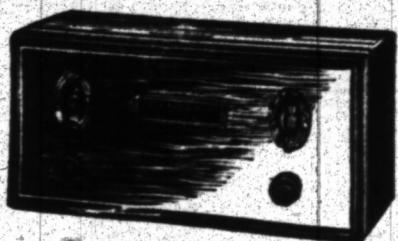
Next Saturday evening, with a buffet dinner served from six o'clock until seven-thirty, the Lincoln Inn, situated at the corner of Lincoln Avenue and Seventh Street, will throw open its doors. This is a new enterprise sponsored by persons of taste and a knowledge of the "atmosphere" demanded by real lovers of Carmel. Philip Williams, manager and host, promises prompt service and a fine dinner. Also he announces daily buffet luncheons between twelve and one-thirty. Reasonable prices will prevail: sixty-five cents for the luncheon; one dollar a plate for the dinner. The telephone number is 447.

SCHOOL WEEK, APRIL 24-30

The last week of this month—April 24 to 30—will be observed throughout the state as school week. Sponsored by the Masonic Club, a fine program of music and other entertainment will be arranged for Tuesday evening, April 24, at Sunset School. This is an occasion that should interest all the people, especially parents, and it is hoped that a large representative audience will be present.

ROAD STRAIGHTENING

The Del Monte Properties Company should be, and hereby are, complimented on the splendid roadway they are now building just outside of Carmel near the San Antonio toll-gate. This straightened and improved road eliminates an extremely awkward curve and confers a blessing on local traffic to and from Carmel and Pebble Beach.

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JUST KIDDING

The Semi-Serious Musings of "S. A. R."

THE FOLLOWING paragraphs are perhaps undeserving ornamentation or initial letter. In them no moral is pointed; no sermon is preached. If in them an egg-shell literary polish be discerned; if they breathe of whimsicality, lulling for the moment the cares of the day, the writer is content. We have to do now with a steer: relating how it was calved in the shade of a tamarack on the shore of Lake Tahoe, how for three summers it fed on tender growths of the Tahoe Basin until the piling snows of winter drove it across the Kingsbury Grade and into Carson Valley. Near Genoa, a Mormon settlement glorified once by Mary Pickford's brief residence while awaiting freedom from Owen's bonds to take on those of Douglas, our young steer fattened, was slaughtered, became "baby beef," and via stockyard and Southern Pacific, becomes identified with Carmel-by-the-Sea.

AT VINVING'S place on Dolores Street, men with keen knives and practiced skill reduced our steer to steaks and roasts and boiling pieces, and so—

A FIRE GLOWS on Sunday below Point Sur. Three cars are drawn up. A barbecue is in progress. Men glad of the respite from saw and hammer, from plane and chisel, lend willing hands to the fetching of wood, the turning of the joint, the spreading of the tarpaulin which serves as banquet cloth. There is in the air the sound of sea beating on the rocks below; there is in the air the sound of popping corks, the odor of malt brew; the giggle of women is heard—and if they prate not of Giesecking, if they babble not of ego-centric nuances or the thinness of the which—again we ask: "What price?" On the spit is roasting a fragment of our Nevada steer. It plays its part.

IN TORTILLA FLATS, within the city limits of Carmel-by-the-Sea, the brothers Diaz hold Sunday feast. Within the pot which bubbles over their humble fire a bit of our Nevada steer is boiling. Potatoes in their jackets are in another pot, and onions and carrots in still another. Two of the brothers cut wood for Carmel fireplaces—cut wood all day. They can neither read nor write. They know not Robinson Jeffers, nor Frank Harris, nor Sherwood Anderson. Perhaps they know legends of Junipero Serra, stories of Mission days recounted by word of mouth, for they are of Indian blood and of Spanish tongue and schooling. That they can neither read nor write holds untrue of the crippled brother. 'Tis said a tree fell on him in early day. School claimed him because of his infirmity. Nor is Spain to be blamed because of the ignorance of the brothers two. Seek it out for yourselves: educators, legislators, reformers. Seek it out mid tumbled adobe walls, mid toppled bells, mid stolen fonts, and crumbled walls. Sufficient unto these paragraphs be that the crippled brother is the cook; and that within the iron pot on the woodcutters' fire tumbles restlessly a bit of our Nevada steer.

CAREFULLY, very carefully, the Vining butcher of English birth dissects the loin, and with seven turkeys dispatches it to a place of imported stone where chefs and serving men await in a house like unto Shelley's house at Lerici, with arcades and sea-sounds, and all that the poet was sailing back to from Sorrento when the storm overtook him and he was drowned. Two hundred yards distant from where the sous-chef is preparing his caviar, while the orchestra from San Francisco is tuning its strings and adjusting the kettledrum stretchings, storm-beaten cedars of Lebanon raise their green bonnets, and nod in the evening wind, century-defiant, unexplained, careless to the passage of time. Will the Tobins be there against the browning of our bit of steer? We venture to answer "Aye." Will the Drumms show up? We trow. Will McCreery be represented? Will Crocker show? Of course. And there'll be a Weatherwax, and a Schwerin, and a Saint Cyr, and a Tevis, and a Moore—and of course a Parrott. We leave it to Miss Josephine Grant of San Mateo to alibi the paucity of desirables west of Denver, to account for the thinness of Blue Book leaveage under San Francisco caption. However, the bit of "baby beef" from Vining's has here also played its part.

BELLOW THE SUR coyotes gnaw at the barbecue bones. At Tortilla Flats small yellow and white dogs growl over what is left to them of our Nevada steer. The musicians of Madame Arthur Rose Vincent eat of turkey and steer-slicings. And: What price? We have done with the steer.

AND BLAMED if we haven't forgotten all about the books! There may be room for one or two—quien sabe?

(See page six "A Little Bundle of Books")

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THE CARMELITE, April 18, 1928

The CARMELITE

CARMEL-BY-THE-SEA, CALIFORNIA
Founded February 15, 1928

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STEPHEN REYNOLDS
JEANETTE H. REYNOLDS

EDITOR
BUSINESS MANAGER

OUR POINT OF VIEW

LET US GIVE AND TAKE

Natural beauty is the work of God. Artificial beauty is the work of man. Natural beauty is a girl of face and form as Nature gave her. Artificial beauty is the result of the application of paint and powder.

There can be no doubt that a very great proportion of the people who have chosen Carmel as a place of their hearts' desire were attracted by the natural charm of the place. They had become utterly surfeited on the artificial and have turned their faces toward the natural—the primitive. In this day and age of artificiality the natural and the primitive become the unique.

Carmel is just that.

However, in reference to these matters there is a happy medium. In general those who love the natural and the primitive are those who have been accustomed to the comforts and conveniences of life. They have no desire to adopt the habits of the man of the Stone Age. They have been accustomed to and still desire the comforts and running water, electric lights, sewer connections and telephones. They would like to see the local traffic streets in good and passable condition, graded and drained.

They would like in due time to see playgrounds for the wholesome development of youthful energies. They would like to encourage the establishment of beautiful parks and public grounds wherein people of every walk in life may participate with equal freedom.

No general growth of a community can take place without a corresponding growth of the business district. Whenever a street develops from a residence to a business street, by reason of the additional travel upon such street, it may and probably will be the desire of the abutting property owners on that street to have it paved to the extent of the business requirements.

Any proposition for major improvements on a local traffic street should be indicated by the abutting property owners. They are the ones concerned. Theoretically they own to the center of the street. It is their street where in and whereon the demands of the majority should prevail.

The general means of ingress and egress to Carmel and connecting it with the State Highway on the east of town is Ocean Avenue. That street is and should be regarded as a community utility and the cost of creating and maintaining that beautiful thoroughfare was and is properly a charge on the entire community.

It is just to such matters as above outlined that the constructive thought of Carmel should be directed. There should be no contention—no hair-pulling or gouging. These are simple fundamentals upon which all should be able to agree—at least in principle.

As to the details, they should be handled in a generous spirit of give and take to the end that the desires of the great majority be served.

OUR PLATFORM

Of Particular Interest to Carmel Business Men

The immediate press of affairs politic, relenting, we of the Carmelite turn our attention to other matters. We would deal just now with our own particular platform. Briefly it may be summed as follows:

**WE ARE FOR CARMEL—FIRST, LAST AND ALWAYS.
WE ARE FOR CARMEL BUSINESS MEN — FIRST, LAST, AND
ALWAYS.
WE ARE AGAINST "CHAIN STORES" — WILL NOT ACCEPT
THEIR ADVERTISING.**

If there is a profit in the sale of honest goods at fair prices, we believe that profit should remain in Carmel.

We shall, as the weeks pass and our local paper grows to twelve and then to sixteen pages, deal with the subject again and again.

We shall, as the weeks pass and Carmel's streets teem with visitors, deal further with the vital subject of community loyalty.

For the present, Mr. Business Man of Carmel, rest assured that the Carmelite is battling for you and your interests — battling against insidious pressure and out-of-town propaganda.

We need the advertising of reputable firms and the prompt payment of

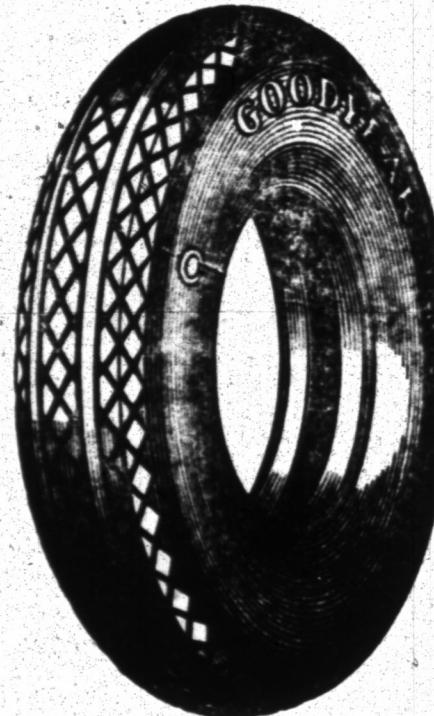
bills. We need the support of those who have at heart the simple interests of Carmel. We are owned, controlled and printed in Carmel-by-the-Sea, and fear no group under the thumb of selfish interest.

We have been a "Forum" in the true sense of the word. We feel that we have waged a good and fearless fight against an evil which threatened our fair city.

We of the Carmelite ask but little in return. We ask simply your patronage—the awakening of your sense of community loyalty.

If you really want your own fireplace, a tall pine tree, a glimpse of the ocean, they are yours for a little thought, a little work.

Elizabeth McClung White
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STAGE AND SCREEN

Pauline Schindler

THE SEA-WOMAN'S CLOAK

The charm of a play like the Sea-Woman's Cloak lies in the illusive dream-quality of its fantasy. To present its symbolism strongly, to create and maintain in the audience a mood of surrender to the illusion, is very, very difficult.

The Theatre of The Golden Bough is in this event to be congratulated for a production which, if it is not at all flawless or a finished achievement, nevertheless has charm, depth, and occasional moments of power.

If one measures the play by its intentions, and by the taste and imagination of its producers, there is much to say in praise. Color, lighting, the shadowy sea-cliff, the choice of Henry Cowell's Irish Legends to sound the mood throughout the play,—to all of these we answer our cordial yes.

If, on the other hand, there was lack of illusion, of acoustic clarity of speech on the part of some of the cast, and of that dynamic magnetism which "puts the play over," we must remember gently that these refinements of finish sometimes come only after still longer training.

The outstanding satisfactory figure in the play was of course that of Roger Sturtevant as Colum Dara. While Sturtevant's speech is somewhat marred by that American tonality which robs the Irish text of its gentleness, his body remarkably took on forms and gestures and postures to express the element of fantasy in the play.

In Wendy Green, the Sea-Woman, we missed that compelling vitality of personality which was needed to give her very silence power. A leading part which is almost wordless demands stupendous acting. Within the limited vocabulary of movement allowed the Sea-Woman, there was, however, one gesture, a flinging up of the arm and hand, whose loveliness was an event every time it occurred.

Annenchen von Gaal as the young vixen turned shrill by jealousy, somewhat stepped out of fantasy into realism. The energetic color of her temperament was like bright scarlet set against shadow.

Helena Heron, playing the mother, reached occasional moments which had the vibrance of sincerity. One is thankful when, in a play full of highly dramatic elements, these are not overplayed and overdone. Mrs. Heron resisted her temptations. The scenes of tenderness between mother and son had depth and quietness.

Jack Mullgardt provided a convincing Michael. And if in the interest of truth we admit that the voice of the Priest was singularly flat and one-dimensional, let us hasten to add that he has a grand solemn look!

"LES MISERABLES"**AT THE GOLDEN BOUGH, FRIDAY, SATURDAY**

The Theatre of The Golden Bough announces that it has secured the French film version of Victor Hugo's "Les Misérables," for showing on Friday and Saturday, April 20, 21. This picture, ranked as one of the "big pictures," was produced by Films de France, (Cineromans), Paris. Over a year was spent in assembling the artists, the principal players being selected from the French stage, from among the most renowned French actors. Another year was spent in completing the film, at a cost of over twelve million francs, the "mostly European" picture ever made. The interiors were made at Vincennes and Joinville Le Pont, near Paris, and the exteriors at the same places indicated by Victor Hugo in his book, principally in the town of Digne and at Montreuil-sur-Mer. Streets, villages, public places, were transformed to reconstruct the period. The famous cafe, part of the two-story house known as the Corinthe, situated in the Rue St. Denis, in existence for three hundred years, known originally as the Pot of Roses, has been reproduced exactly as Victor Hugo describes it. The finished production, as exhibited in France, showed over six thousand different scenes, and had to be shown in six separate showings. It has now been reduced to feature length, retaining the essential movement of the great story, in a succession of superb scenes.

MAYOR BONHAM valuable paintings, be suitably hung—this in accordance with the wishes of the donor.

The public display of the contents of this case will, it is predicted, settle for all time the question of the comparative worthlessness or extraordinary value of the etchings and other articles of virtu contained therein.

On the whole, the evening at the City Hall was flavored with amity, and augurs well for a continued harmonious and businesslike administration.

The Council—both old members and new—has the best wishes of the Carmelite. May they, shoulder to shoulder, face the difficult tasks ahead of them, bravely, capably—and always in the open!

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**DANE RUDHYAR ON
"DISSONANT HARMONY"**

"The Meaning and Purpose of Dissonant Music" will be the subject of discussion by Dane Rudhyar, composer, pianist and philosopher, at his public recital on Thursday evening the nineteenth, at the Dickinson residence on the Point.

The music of this very modern composer will be somewhat known even to the layman of Carmel through recent publication of piano works of his in the New Music Quarterly, and in recitals by Dene Denny. An interesting aspect of Rudhyar's music is the fact that minds and temperaments which are altogether modern, find in it something altogether significant, vital, and sympathetic to them, whether they are musically trained or not; while the conservative, no matter how trained and learned in music, finds that of Rudhyar puzzling and baffling.

As composer, poet, and philosopher, Rudhyar is so deeply sincere that he cannot be doubted. He comes with a stirring and invigorating presentation of problems, and offers solutions which are profoundly challenging. His central theme is that of a new principle of relationships, be it between human beings (this leads to the problems of marriage, companionship, social organization, etc.) or between tones.

This new sense of relationship between tones leads to the justification of "dissonant harmony" in opposition to "consonant harmony" on which European classical music was founded. Dissonant music is to him on a different plane of realization, exactly as the democratic order is society on a different plane from that of the old tribal order.

Music, he says, is the perfect reflection of society. Thus the best way to understand the new life of today is to grasp the meaning of the new music and its new harmony. Music will then again become the vital force it was when its significance was not merely formal and aesthetic, but magical and regenerative.

The music of Rudhyar is deeply moving and big. Paul Rosenfeld, writing in the Dial, and Lawrence Gilman, the eminent critic, attest to its significance. To hear this music in Carmel is an event of the first rank.

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WITH THE WOMEN

By Pauline Schindler

**WOMEN'S INTERNATIONAL LEAGUE LISTENS TO MISS ABEEL
AND CAROLL CHILTON**

The Women's International League, meeting last Sunday evening at the residence of Mrs. Esther Teare, heard Miss Abeel, of Los Angeles, on the subject of the influence of the League on public affairs.

The W.I.L., founded by Jane Addams the great pacifist and liberal, is an organization of liberals throughout the world which is gaining in momentum and effectiveness. The branch in Los Angeles, initiated two summers ago, now has three hundred members. Such a group as the branch in Carmel is especially essential to small towns which, like ours, charm us into insulated and local thinking.

Mr. Caroll Chilton, speaking on the Philosophy of the Peace Problem, stressed the fact that political life always lags behind public opinion. A philosophy of peace will eventually develop political life along with it.

P. T. A. MEETING LIVELY

One of the best Parent-Teacher Association meetings of the year occurred last Wednesday afternoon at the Sunset School. Mrs. Paul Flanders, with Mrs. Schoeninger presiding, set the pace for an active Round Table discussion on modern educational methods, with her talk on The Modern School Curriculum, as illustrated by the Winnetka Schools, now throughout the school world.

Lively participation by the audience in the discussion, showed that energetic thinking is being done at Carmel in the direction of modern education. In the modern school, education is a living process for life's sake, not a preparation for some future state. The Three R's are tools, not ends in themselves. The acquisition of knowledge becomes incidental, a mere part of a much larger activity of joyous and creative doing.

The meeting was notable for the unanimity of its desire to establish a modern curriculum in Carmel.

PURELY PERSONAL

Mrs. Joseph Schoeninger is representing the Carmel P.T.A. in annual county conference at Salinas this week.

Albert Rhys Williams, who has returned to Carmel after lecturing in the south, can again be seen, with Mrs. Williams, contemplating the landscape, and adding distinction thereto.

Anne Martin has returned from executive activities in San Francisco, where she organized a lecture before the W.I.L. by Miss Edith Pye, just returned from a study of the international situation in China.

Who will deny that Mr. Edward Kuster is our most dashing citizen? Within the week he has driven from Los Angeles to San Francisco; thence to Carmel; to Paso Robles; and promises to return to us in time for the Rudhyar recital.

Mr. and Mrs. George Blackman had scarcely bidden farewell to one lion, in whose honor they gave a bright evening last week, — then another appeared. Dane Rudhyar was their guest of honor at an informal party on Tuesday afternoon.

Jo Davidson, distinguished sculptor and good fellow, who has been the guest of the Lincoln Steffens for the last week, is on his way to New York. His host returned with him as far as Oklahoma, where they are studying the founding of a new community which is interestingly taking place there.

A Little Bundle of Books

"Fifty Years in a Changing World," by Sir Valentine Chirol, who was for fourteen years foreign editor of the London Times. Though he gave up his editorship in 1912, being, as usual, knighted, he continued to play an important part in the making of international history until after the War. It is a remarkable book worthy of the remarkable life of which it is the epitome.


"Tolstoy: The Inner Drama," by Hugh T'Anson Fausset. This is Mr. Fausset's most ambitious book. It follows close upon his studies of John Donne, Coleridge, Tennyson, and Keats. He now sets out to interpret Tolstoy's personality from both his writings and the facts of his life.

GOSSIP OF THE GALLERIES

Fact, Fancy and Conjecture Gleaned in the Field of Art

By Alberte Spratt

CARMEL ARTISTS SHOWING IN BERKELEY

J. Vennerstrom Cannon of Berkeley, a charter member of the Carmel Art Association, is holding an exhibition of paintings at the Casa Manana in Berkeley. Showing etchings at the same time is Gene Kloss, also a member of the Carmel Art Association. Her etchings are a feature of the local gallery and are proving very saleable.

ART EXHIBIT OF PENWOMEN

The Penwomen of San Francisco, Berkeley, Oakland and Carmel have had a very unusual and interesting exhibition at the Memorial Museum in Golden Gate Park. One of the leading artists showing was Roberta Balfour of Carmel, one whole wall being given to her work. On last Thursday afternoon she gave an interesting lecture on "The Significance of the New Art." Roberta Balfour is working along advanced lines in color and rhythm. Her work is not always easily understood, but it is always interesting. The portraits that she has done recently are an advance over the work in landscape by which she has been known in the past. Recent portraits completed by her are of David Starr Jordon, president emeritus of Stanford University, and Dr. Henry David Gray.

THE CARNEGIE EXHIBITION

My outstanding impression on visiting the exhibition of the foreign section of the Twenty-Sixth International of the Carnegie Institution given at the California Palace of the Legion of Honor was to what extent national characteristics persevere. One can almost tell the nationality of the exhibit by the atmosphere of the color and composition predominating in the section. And that without consulting the individual styles of the artists or looking at signatures. One may be absolutely ignorant of the style of Monet, we will say, or even Matisse or the Italian, Antonio Donghi, and yet in entering the room where their pictures are hung the race characteristics are plainly perceivable.

Russia has provided the thrill of the showing in Alexander Jakovlev, Boris Grigoriev, and Vasili Shukhaiev. They form a group of the so-called Northern Neo-Classicism movement. Sure in craftsmanship, sincere in line and color—stimulating and fascinating. The more than life-size portraits by Shukhaiev are commanding, impressive.

France has the most comprehensive and diversified exhibit. The strides in national art progress can be seen plainest here. Artists who used to shock us with their modern views are now surpassed by their own pupils.

Anton Carte, the Belgian, seems to embody all of the advanced schools into one comprehensive idea. Not brutal, not crude in execution, some of it tender enough in feeling to satisfy the most exacting seeker of the beautiful. But how modern and how simple! Other visitors will find their favorites, but these are mine. The show is worth study both for the artist and the person interested in art history in the making. For most assuredly it can be traced here.

ALBERTE SPRATT IN ONE-MAN SHOW

The lady, our own art editor, was too modest to speak of her own work. We take pleasure in appending herewith brief mention of its forthcoming showing.—Editorial Note.

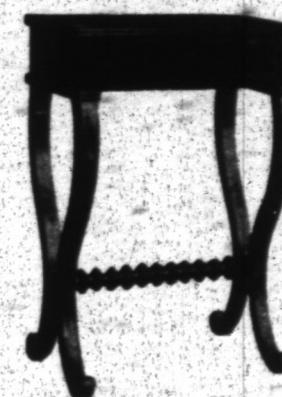
Beginning April 23rd and continuing until May 10th, in the East-West Gallery in San Francisco, etchings, water-colors and drawings by Richard Lahey will be shown. In the foyer, Alberte Spratt, a San Francisco and Carmel artist who has recently come into prominence, will exhibit her water-color compositions. In the group will be the water-color shown at Mills College two months ago with the first annual of the Oakland Art League, and also the compositions shown at the Santa Cruz annual, one of which received an honorable mention.

I'D CLOSED MY MIND

By Grace Wallace

I'd closed my mind and barred the door
Against the thought of you
That drills, like a wild bird in the heart
Of an oak in leafage new.

There came a swirl of weaving wings
Snow-white and golden-eyed:
Your thoughts—white doves invisible
That doors and walls defied!



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On Court and Field**ABALONE LEAGUE DOINGS**

The sole game played last Sunday on Abalone Field was that between the Shamrocks and the Reds. Much interest was taken in this particular game owing to the fact that it was the decisive contest to see which team would represent the group in the Championship Series for the Hooper Cup.

The Shamrocks whipped the Reds, but only after a bitterly contested game. It was with a "do or die" spirit that the Shamrocks entered this contest, for the Reds were the favorites to win out; and when the former won they did so without the aid of four-leaf-clovers. Both in the field and at bat they did nobly. The Reds were not up to their usual form. The final score was: Shamrocks, 11; Reds, 5.

Next Sunday the Shamrocks will play the Pirates on the Carmel Woods ground in the first game of a three-game series that will decide the Championship for the Hooper Cup. It is a toss-up as to which team will win, for both have lots of supporters. May the better team win! Let her go! Meantime everybody is happy—except the umpires, sitting peacefully but nervously atop the slumbering volcanos.

MUSICAL MENTION**WERRENRATH, FAMOUS BARITONE, APRIL 28th**
CARMEL MUSIC SOCIETY'S FINAL CONCERT

The climax of the offerings of the Carmel Music Society this season comes on Saturday, April 28, when Reinold Werrenrath, celebrated baritone, sings at The Theatre of The Golden Bough. It is difficult to say anything of Werrenrath that is not superlative. All his press notices are in the superlative degree, and he is so well known through his recordings that comment is unnecessary. Leonard Liebling in the New York American, says: "No vocal artist on the concert platform today approaches his tasks with more love, earnestness or devotion of every personal resource." Deems Taylor in the New York World says: "His singing of 'O Tod, wie bitter bist du,' in particular, was one of the loveliest bits of singing that I have heard this year."

Mr. Werrenrath's Carmel program includes works of Giordani, Schubert, Wagner, Schumann, Bizet, Deems Taylor, Michael Head, and others. He will close his program with his famous "Danny Deever." Already the demand for seats has been very great, reservations having come in for the last month, so those who expect to come should make every effort to get seats ahead in time.

Herbert Carrick will be at the piano, and will play a group of solos, a nocturne of Chopin, and the Fledermaus Waltz of Strauss-Grunfeld.

**DANE RUDHYAR TO GIVE LECTURE-RECITAL
IN CARMEL**

The presence in Carmel this week of Mr. Dane Rudhyar brings to us one of the outstanding creative musicians of our time. Of the few creative artists who are giving dynamic expression to the deeply unsettling urge of the "new" life, "new" art, "new" music, Rudhyar is one of the most characteristic figures, not only by virtue of his many-sided and prolific nature, but because of his personal reaction to the problem which faces all those interested in world-renewal.

Born in Paris, he was there associated with various radical artistic movements; became the secretary of August Rodin, the biographer of Debussy. His was the first really ultra-modern music that reached America, with the exception of Scriabin's latest symphonic works, where it was performed at the Metropolitan Opera House by Monteux.

On the Pacific coast the music of Rudhyar has been heard in concerts of the New Music Society, and published in the New Music Quarterly of which Henry Cowell is editor.

Rudhyar will be heard in public recital on Thursday evening the nineteenth at the residence of the Henry F. Dickinson's on the Point.

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